

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
NOVEMBER NINETEEN THIRTY-SIX



DETAIL OF "PORTRAIT OF THE ARTIST'S MOTHER," BY JEAN-ÉTIENNE LIOTARD,
SWISS, 1702-1789. THE SIMEON B. WILLIAMS FUND

VOLUME XXX

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

A PORTRAIT BY LIOTARD

HOW many cocoa drinkers throughout the world realize that the "Chocolate Girl" who has been appearing dutifully as the trade-mark on their favorite brand for over a century comes from a pastel in the Dresden Museum? How many visitors who discover her there on a pilgrimage to the "Sistine Madonna" know that the pastel was purchased by Count Algarotti at a large sum in 1745 for the King of Poland and that the charming model married into a famous Viennese family? And how many today recall anything about Liotard, the man who drew her? Yet in the eighteenth century, Jean-Étienne Liotard was a celebrated artist. The great of Europe sat to him and paid high prices to see themselves portrayed with unaccustomed candor. More or less forgotten in the next hundred years, it is only recently that his art has been going through a mild revival. One of his rare portraits in oil, interesting because it represents not the usual Queen or a Duchess, but the artist's mother, has been acquired for the Institute through the Simeon B. Williams Fund.¹ Its startling realism not only links the artist with our own day but shows how original was his point of view in his own century.

Liotard's life reads like some vivacious novel of the period. He was the complete internationalist. Born in Geneva in 1702

¹ Oil on canvas, 31 7/9 x 25 3/8 inches. Unsigned. The portrait descended to Liotard's heirs and in 1897 belonged to Mr. E. S. Liotard of Haarlem (who also owned a slightly larger oil portrait of the artist's father). It later passed into the possession of Dr. C. B. Tilanus of Amsterdam, whose bookplate appears on the back of the frame. It was purchased from D. A. Hoogendijk and Co., Amsterdam, and is listed in Edouard Humbert, *Alphonse Revilliod and J. W. R. Tilanus, La Vie et les Oeuvres de Jean Étienne Liotard*, Amsterdam, 1897, p. 141, No. 118 (where the dimensions are slightly incorrect and description faulty). A handwritten label on the reverse reads: "Madame (Antoine?) Liotard, née Marie le Sauvage, mère du peintre Liotard."

of French parents he early studied with a mediocre artist of the town but as early as 1723 was working with J. B. Massé in Paris. After one disastrous attempt at historical composition, he was advised by François Lemoyne to "paint only after nature, for," remarked this artist, "I know no one better able to represent it." Soon Liotard had won success in pastel and miniature painting and gained the patronage of the Marquis de Puysieux, ambassador to Naples, who not only sent him to Italy but introduced him in Rome, where, in 1736, he drew Pope Clement XII. There he had the good fortune to fall in with Sir William Ponsonby (later Lord Bessborough) and Lord Sandwich who were making the Grand Tour and who invited him to go on their yacht to Constantinople. This city he liked so much that he remained for five years, favored by Mohammed-Aga who allowed him to sketch in the harems. He adopted turban and robe and grew a beard of impressive length and as "The Turkish Painter" returned to Europe by way of Hungary. In 1742 he was in Vienna where he won the esteem of Maria-Theresia and painted many of the Court. In Venice and Darmstadt he became popular and when he returned to Paris in 1748 his reputation was made. For five years he was the talk of the city, painting court and nobility, overwhelmed with commissions. The Royal Academy of Painting and Sculpture blackballed him, finding his work "dry" and often "flat" and he had to be contented with joining the lesser Academy of St. Lukes. London wanted him and in 1753 he crossed the channel. Soon he was tremendously busy and Reynolds who had at that moment returned to London sourly remarked that "his pictures are just what ladies do when

they paint for their amusement"² and one patriotic Englishman complained that he executed commissions to the value of between six and seven thousand pounds "when at the same time we had a Cotes who in crayon painting infinitely excelled him."

But the unmasking was not far off. In 1756, when in Holland painting the Princess of Orange, he fell in love with Mlle. Fargues, daughter of a French merchant in Amsterdam, and upon his marriage Walpole writes that "his beard was sacrificed to Hymen," being afterwards preserved in a casket of peculiar shape made for the purpose. The Liotards returned to Geneva; settled there in 1758; had a large family and, aside from a few shorter trips during his last thirty years, the painter worked quietly and steadily, engaged upon portraits of the citizens, miniatures, "transparencies on glass," and in formulating a set of rigid formulas for art which he published in 1781 under the title, *Traité des Principes et des Règles de la Peinture*.³ This curiously assured study, dedicated "To the Shade of Correggio" and illustrated by seven engraved plates each in a different style, defends complete imitation. The artist is "the happy rival of Nature" down to the last detail and high-light. Rubens and Rembrandt, though strong in "expression," are deficient in "finish" and van Mieris, Gerard Dou, Terborch and especially van Huysum emerge as heroes. The whole work with its Twenty Rules for Success is naively vain; "I dare to flatter myself," Liotard remarks in one place "with being one of the painters who has best succeeded in making portraits which resemble the sitters."⁴

² This and the following quotation are from William Whitley's amusing *Artists and their Friends in England, 1700-1799*, London, 1928, I, 268.

³ Issued in Geneva. It is reprinted in full in Humbert, Revilliod and Tilanus, *op. cit.*, 51-98.

⁴ But compare Walpole's tart comment: "His likenesses were as exact as possible and too like to please those who sat to him . . . Devoid of imagination and one would think of memory, he could render nothing but what he saw before his eyes. Freckles, marks of small pox, everything found its place; not so much from fidelity, as because he could not conceive the absence of anything that appeared to him." (*Anecdotes of Painting in England*, Lond., n. d., 371.) Nevertheless Walpole admired his miniatures and owned some.



"THE ARTIST'S MOTHER," PAINTING BY JEAN-ÉTIENNE LIOTARD, SWISS, 1702-1789. THE SIMEON B. WILLIAMS FUND

Throughout the *Traité* it is clear that these remarks better apply to the medium of pastel than oil. Liotard was far more at home in crayons where his love of clear, bright color and hatred of dark shadows could be indulged. Our portrait shows, however, that those who have dismissed his oil painting as negligible have underrated it. On canvas Liotard was guided by the same cool objectivity, by the same regard for visual truth, which distinguished his work on paper. This portrait of his mother is unblinkingly honest. In particular, the head (see detail on cover) is an extraordinarily vivid translation.

It might be helpful to analyze the portrait in terms of Liotard's own theory. The first thing that impresses us is its lack of mannerism, its simple and unaffected drawing so unlike contemporary French stylization. Liotard goes straight to the model for his arrangement rather than forcing her into a conventional mold. Throughout the *Traité* he insists upon a harmony of pictorial elements based on

carefully felt nuances of light and shade. Madame Liotard is so posed that the illumination clarifies head and figure, falling most positively on the cap and face but playing over the rich, blue velvet cloak, dull rose scarf, yellow-brown undersleeve and bow. "Balance your lights and shadows," is one of the rules. Here Liotard employs the greatest contrast in values in the head but with this creates a problem. Won't the dark tone of the cloak prove too large an area and won't the lighted hand, down in the lower corner, seem isolated? And so he flings the scarf across her arm and paints the high-lights moving up the figure, passing over to the bow at her throat and leading to the face again. The simple background he recommends is adjusted to lend space and air round the bulky figure. The surface is smooth and enamel-like—one of his cardinal beliefs. He despised a surface where brush strokes show. "Nature does not have these shocking inequalities, why should painting?" "Finish as much as possible," he instructs, though admitting "it is hard to finish with taste." In actual oil practice, however, he allows himself a certain latitude. Here textural effects are gained not only through carefully controlled values and colors but by building up thicker touches of pigment, especially in the lace round the cap where the crisp, agile brush strokes contrast pleasantly with the polished surface of the face.

Had the artist varied and broadened his technique throughout we should probably take more pleasure in the picture today. "Avoid being dry and hard," is another bit of his advice, but in the lower half of the painting he certainly approaches the danger of dryness. And the device of the scarf, though justifiable as a means of gaining unity and breaking the bulk of the figure by a counter movement, lends an air of rhetoric to an otherwise natural approach. Here Liotard seems to be investing his mother with a deliberate "court gesture" which would better suit some

Lady-in-Waiting to Maria-Theresia. Why did he do it? Perhaps he did not find her quite grand enough to be the mother of the "Turkish Painter." One would like to know in what year he portrayed her. Presumably the portrait was done in Geneva, some time after Liotard's return from the Levant in 1748. Marie Liotard would have been in her sixties; does the face that looks out alertly and half-amusedly from the canvas belong to a woman of that age? Or could it have been painted before 1736 when the artist's wanderings began?

There remains another important point—the place of Liotard in the French tradition. From his *Traité* alone, one would gather that the artist was simply a forerunner of color photography, so exact and naturalistic were his written aims. Again we must be cautious in distinguishing between what a painter says and what he practices. Rules, recipes, formulas are half-truths; the other and more important half lies in the work itself. In the age of the Rococo, with its ornamental composition, streaked hues and elusive surfaces, Liotard dared to employ an easy and unmannered draughtsmanship, a gamut of clear color and a remarkable feeling for simple planes. Did his youth in the mountains of Switzerland clarify his vision and did his five years in the unshadowed brilliance of Constantinople enforce this love for clean-cut relief?

Instead of seeing Liotard merely as a painter of astonishing verisimilitude, one might regard him as a minor link in that side of the French tradition which began with the primitives and Clouet and in 1789—the very year of his death—was undergoing a revival in David. And though the praise is strong we must not forget that Ingres in Geneva, on his way back from Rome, lingered before Liotard's oil "Portrait of Madame d'Épinay," and gravely pronounced his verdict: "I don't know if there is a more beautiful portrait than this in Italy."

DANIEL CATTON RICH



"THE STORM," DRAWING BY JEAN HONORÉ FRAGONARD, FRENCH, 1732-1806. PEN AND INK, RED CHALK AND WASH. 216 X 395MM. GIFT OF THE PRINT AND DRAWING CLUB

A DRAWING BY FRAGONARD

IN A recent gift to The Art Institute of a Fragonard drawing, "The Storm," the Print and Drawing Club recalls to us a phase of the artist's activity we are all too apt to forget in our consideration of him as portrayer of eighteenth century frivolity. That he had also a deep understanding of nature and of rustic life is attested by more than one painting from his brush in which he betrays his origins in the southern town of Grasse and first instruction in Chardin's studio.

In "The Storm," signed and dated, lower left, "Fragonard. Romae, 1759," we have the embryo of one of his finest landscapes, the painting of like title in the Lacaze collection of the Louvre. Fragonard was at that time twenty-seven years old. He had so well served his apprenticeship under Boucher as to win the Prix de Rome in 1752. He had then spent four years at the École Royale under Carle Van Loo, whose teaching in no wise contradicted that of Boucher. Finally in 1756 he entered the French Academy in Rome, whose director was Natoire, a painter of slight distinction. Fragonard had no need of Boucher's part-

ing invective¹ to make him eschew all aspiration after Michelangelo and Raphael. In the Eclectics and the painters of the Baroque, Domenichino, Pietro da Cortona, the Carracci, Solimena, Guido Reni, Guercino, he found models more suited to his talent.

In his first three years at the Academy he had done nothing to merit special praise. Natoire had found him shockingly deficient in his studies from life.² It was not until 1759 that he considered it advisable to send a specimen of his pupil's work to the Marquis de Marigny, Director-General of the King's Buildings. Whatever Fragonard's difficulties with academic problems might be, that he was not unmindful of color and effect is evidenced by The Art Institute drawing of "The Storm." Here we see the artist, on a holiday from lessons, drawing as he wills sheep tumbling down to a stream and an oxcart stuck in the mud of the Campagna Romana.

¹ Baron Roger Portalis, *Honoré Fragonard, sa Vie et son Oeuvre*, 2 vol., Paris, 1889. I, 19.

² Edmond and Jules de Goncourt, *L'Art du Dix-Huitième Siècle*, 2 vol., Paris, 1882. II, 316-317.



"THE STORM," DRAWING BY FRAGONARD IN THE NATIONAL GALLERY, BUDAPEST

In this drawing² and the one in Budapest⁴ with which it is connected we may trace through to the painting³ in the Louvre, for which they are both studies, some of the influences that were working on him in that first Roman period.

The Art Institute drawing is jotted down as the action occurred to him. Men and beasts are noted in quick outlines which yet give an adequate sense of form. All his dutiful studies of the great Italians are here forgotten in his pleasure in sketching this homely, contemporary scene. This is

² This is in all probability the drawing referred to by Portalis, *op. cit.*, II, 296, as "La Charrette Embourbée," pen and watercolor; signed. Other first thought for the painting of the Lacaze Gallery. Dreux Sale (1870); 160 fr." The drawing was also in the collection of Princess Mathilde, of Louis Ganderax, of Adrien Fauchier-Magnan. (*Catalogue of Drawings and Paintings, the Property of Adrien Fauchier-Magnan*, London [Sotheby and Co.], December 4, 1935, No. 14, reproduced Plate 14.)

³ Portalis, II, 296, "La Charrette Embourbée," Sanguine. Study for the painting of the Gallery Lacaze; h. 33, l. 47 cent.—Walferdin Sale; (no. 225) 540 fr."

⁴ *Ibid.*, II, 273, "La Charrette Embourbée" or "L'Orage."—Canvas; h. 75, l. 96 cent.—Louvre (Lacaze Gallery)."

the eighteenth century animated by quite another spirit than the century preceding it, as comparison with Claude Lorrain's drawings of a hundred years earlier will show. With Claude there is ever the feeling of a preconceived, carefully formulated design underlying his slightest sketch. Whereas with Fragonard born into a less ordered age it is more often the accidental which gives the cue for his composition.

This apparently haphazard group of men and beasts is organized within a pattern of circular lines and rectangular masses carefully balanced one against another and the whole worked into a semi-circle by the device of the cloth floating out over the heads of the driver and his two companions, as charming ladies as ever Boucher put on canvas. His pen moves with great vivacity. His line is suited to the action. Everywhere save in the drawing of the placid oxen it is broken to suggest the haste of the scene. A flock of sheep are created by a receding series of curves like scallops.

The same curve scribbled with jagged profile is repeated for the clouds. The great oxcart in the second plane dominates the composition. Placed horizontally it is the point of intersection of the two diagonals, which traverse a series of curves. The outlines broken in short staccato strokes are in pen and black ink, filled in with red chalk. Red chalk, too, lends atmosphere to the sky. The whole is finished with water-color but the wash is nowhere put on with the brilliance and spontaneity of Tiepolo's art which Fragonard studied so intently. This is a painter's drawing in which color is used to aid composition.

Roger Portalis sees in Fragonard's landscapes a strong Northern influence from Ruisdael and Hobbema and infers a trip to Holland from two drawings after paintings by Rembrandt in Amsterdam.⁶ In the painting of "The Storm" he feels also

an affinity with the English school of landscape painting.⁷ Such affinity arising out of the spirit of the time is easily traced to the fact that Holland and Italy with Poussin and Claude were the source of inspiration for most landscape painters. As Fragonard copied from Salvator Rosa and from Poussin, so too did Richard Wilson.

In the Budapest drawing, which further develops the idea first expressed in The Art Institute sketch, the composition has been changed from circular to pyramidal with a tremendous gain in concentration of interest. The tempo is heightened to the pitch of the storm. His touch is more staccato in its nervous energy. This drawing is sketched in chalk, finished with pen and bistre. The forms only outlined in our drawing are here filled in. The painting in the Louvre reverses this drawing.

DOROTHY STANTON

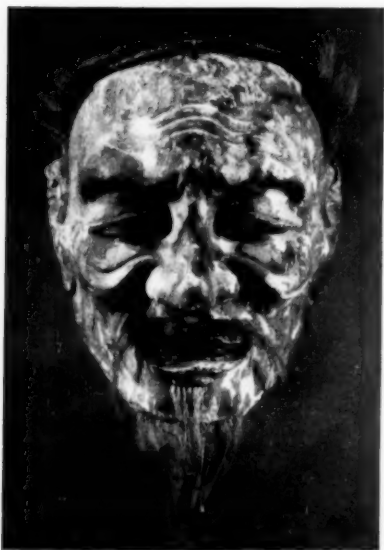
⁶ Portalis, *op. cit.*, I, 126-127.

⁷ *Ibid.*, I, 128.



Photograph, courtesy, Fogg Art Museum.

"THE STORM," PAINTING BY FRAGONARD IN THE LOUVRE (LACAZE COLLECTIONS)



MASK OF AN OLD MAN USED IN THE NŌ
DRAMA, JAPANESE, EIGHTEENTH CENTURY
GIFT OF MISS NATHALIE GOOKIN



MASK OF A YOUNG MAN USED IN THE NŌ
DRAMA, JAPANESE, EIGHTEENTH CENTURY
GIFT OF MISS NATHALIE GOOKIN

NŌ COSTUME AND MASKS

FROM the collection of the late Frederick W. Gookin, for many years Curator of the Buckingham Collection of prints, comes a most welcome gift, presented in his memory by his daughter, Miss Nathalie Gookin. It consists of a costume and two masks used in the classic drama of Japan, the Nō.

For several years the Institute has owned a number of robes given by various friends and exhibited from time to time in the Japanese Gallery. However, these two masks from the Gookin Collection are the first objects of their kind to be presented to the Oriental Department and are of distinct value toward an appreciation of this branch of dramatic art, and especially interesting as examples of a type of Japanese sculpture.

A performance of the Nō drama is always dignified by great elegance and marked restraint. The stage is extremely

simple, with a background consisting of a giant pine-tree painted on a gold ground. The floor of the stage is very highly polished and forms a reflecting surface for the gorgeous robes which are always worn in these plays. The entrance of the main actors is made along a verandah at the left of the stage and here one gains his first glimpse of the leading characters as they noiselessly step in on their silent white *tabi*, for clogs or sandals are not worn in the Nō. The masks are a very important part of the Nō costumes. They are always worn by the main actor and his companions and many of them have great power of expression and a startling life-like quality. They add remarkably to the dignified impression and help to produce the effect of a being aloof, a spirit from another world which is almost always the type of character represented in this classic drama.

One of our masks represents an old

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man, saddened and worn by years. Such a mask is worn in Nō plays which tell the story of one who had endured a tragic experience in this life on earth and whose spirit has returned to relive and recount this experience and then in the end obtains release from all suffering. The sculptor has most realistically represented the furrowed brow, the sunken cheeks and a fearsome look to the tired eyes, and yet at the same time there are remnants of a faint smile around the eyes. The moustache and beard and temple locks are of actual hair cleverly inserted into small perforations. Traces of white paint remain on the face and the lips are a dull red. On the inside, there is an inscription reading Asakura-jo—"The old man of Asakura."

The other mask is in sharp contrast to that of the old man. It represents a supernatural being, of the type known as Shintai, a young man with "the expressionless expression" which Mrs. Suzuki¹ says is so wonderful. It is very formalized and not naturalistic in the same sense as the mask of Asakura-jo. The eye balls are gilded (indicating a god or some supernatural spirit), the brushed brows and moustache delicately painted, and the whole expression one which could be interpreted either as surprise, fear,

¹ Beatrice Suzuki, *No Gaku, Japanese Nō Plays*, New York, 1932, p. 32.

joy or even anger according to the mood and actions of the actor who would wear it. It is the living, breathing quality of this mask which makes it possible to express such contrary emotions. The longer one studies it the more living it seems to be.

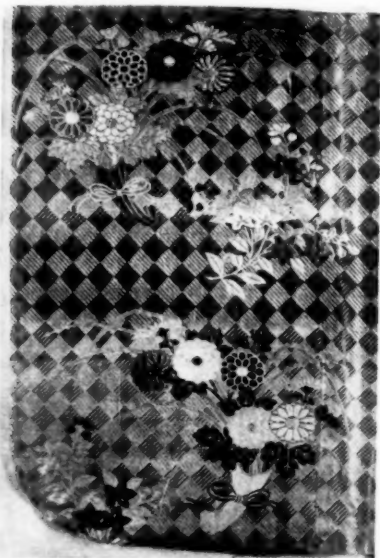
The Nō robe presented by Miss Gookin is of *kara-ori*, literally "Chinese weave," a term used at the time of its first appearance because just then home products were more or less scorned and textiles from China were popular. Kara-ori is a brocade woven on a hand loom and made particularly in Nishijin district, Kyōto, which was the place of its origin in the sixteenth century. It is designed to have the effect of embroidery on a background with gold threads. This particular type of weaving is said to have been perfected to produce a rich textile which would give the effect of *nuihaku*, a style of textile decoration used for elaborately embroidered robes with painted gold or silver backgrounds.

Nuihaku was so costly that it was forbidden for a period of time by certain sumptuary laws issued by the Shōgun.

In this brocade the gold thread is of *kinran*, that is, tiny strips of pure gold leaf pasted to mulberry bark paper and woven into the pattern. The "floating threads" of rich colored silks are most skillfully woven in to simulate heavy em-



ROBE USED IN THE JAPANESE NŌ DRAMA, EIGHTEENTH CENTURY.
GIFT OF MISS GOOKIN

DETAIL OF NÔ ROBE OF *kara-ori* WEAVE

broidery. The designs in kara-ori weave usually show an informality and lack of conventionalization and often, as here, there is a bysymmetrical arrangement of motives. It will be noted that the portions of light and dark background are placed in alternating order down the body of the robe. This is called *katamigawari*, "half body change," and is very characteristic of kara-ori Nô robes. The ground on the Gookin robe has a checkered pattern produced by six stripes of kinran opposed to six stripes of colored silk threads, green, violet and white used alternately. The decorative motifs consist of groups of sprays of Chinese bellflower, *kikyô*, and small bouquets of chrysanthemums arranged with grasses and folded in a paper wrapping which is tied with a silken cord. These autumn flowers against the rich varying ground produce an opulent effect of late sunshine in a garden in the fall. The robe and the two masks have recently been placed on exhibition in Gallery H-4.

HELEN C. GUNSAULUS

GOODMAN THEATRE

THE second production of the Art Institute Members' Series will be a play by the oldest and most brilliant contemporary playwright, George Bernard Shaw. It has now been over thirty years since the first work of Shaw received a public presentation. Since then his plays have been produced on practically all European stages.

"Heartbreak House," the play which will be presented on November 9, 10, 11, 13, 14, 16 and 17 with a matinée on Thursday, November 12, has had a curious history. Written in 1914 and finished just before the outbreak of the World War, it was kept from a public production by Shaw, because of its prophetic quality. It was a play which had foreseen the War and much of the debacle which followed its termination in Europe.

In spite of the serious implications of the "Heartbreak House," it is written, as one would expect of Shaw, in terms of comedy, a comedy that occasionally borders on the broad laughter of the burlesque. Shaw preferred not to have the hearts of his characters break too obviously or with too extravagant tears. It is true that the play stimulates thought, and furnishes ample matter for prolonged discussion, but it is a piece of the theatre primarily, and Shaw being an artist in the theatre invites the audience first of all to laugh and to be amused.

The play will be produced on November 9, 10, 11, 13, 14, 16 and 17 at 8:30 P.M. and on November 12, at 2:30 P.M. Tickets are now on sale at thirty cents each. *When mailing in for tickets, stamps may be sent or make all checks payable to GOODMAN THEATRE.*

The first performance of the Children's Theatre will be Booth Tarkington's "Penrod," dramatized by Edward E. Rose, which opened October 4 and plays on October 31, November 7, 14, and 21. It will be followed by "Little Black Sambo," the most popular of all children's stories, dramatized by Charlotte B. Chorpennig.

BOOKS ABOUT ART

A GROUP of recently published biographies furnish an interesting example of the change in artistic taste during the last forty years; they also show in high relief the standards upheld during the eighteenth and early nineteenth centuries as compared with those of the present hour.

Mr. Hilles, wishing to show Sir Joshua Reynolds "the man rather than the artist," gives a new and very human picture of one who "was considered by some people as the greatest painter of all time," and who was also the close friend of many of the outstanding literary men of his day.

Sir Joshua "repeatedly indicated his contempt for the man who was a painter and nothing more." He was filled with the desire to emulate his literary friends. His ambition was to be considered as proficient in literature as in painting. In a measure this ambition was realized. Such was his standing among his contemporaries that Goldsmith dedicated to him *The Deserted Village* and Boswell his *magnum opus*.

Sir Joshua's intimacy with Johnson and the marked influence of the "Great Rambler" on his writings is shown by the study of the original sources preserved in the Royal Academy. There were rumors during the publication of the *Discourses* that, because of their excellence, they could not be the work of "a mere painter." They were attributed to either Johnson or Burke.

How the *Discourses* were written is described in Reynolds's own words and in those of Northcote, who heard his master "walking at intervals in his room as if in meditation, till one or two o'clock in the morning." Pages of the original manuscript show his many changes and corrections and prove that though Johnson and others helped Reynolds to present the lectures in more polished form, they were undoubtedly his own compositions.¹

Turning to art and artists of more recent times, Sir Charles Holmes in *Self and Partners* describes himself as an artist and

devout follower of Isaac Walton, who was driven by circumstances into being also publisher, editor of the *Burlington*, author, Slade Professor at Oxford, and keeper of museums.

The successes and failures of his adventures in the auction room often make an exciting story, particularly the hazards of the Degas collection sale in Paris within sound of "Big Bertha." The author refers to himself as "The Little Professor I was, and remain," but one sees how much more he became by virtue of his ability and sincerity.²

In contrast with the story of a collector of paintings for English museums, M. Vollard's *Recollections* provide a lively account of the adventures and successes of a French art dealer. The biographer of Cézanne, Renoir, and Degas fills a volume with his reminiscences of the many artists and literary characters whom he has known. His stories of a Sunday evening at the Stein's, his comparison of the peculiarities of English, French, and German art collectors and connoisseurs, with reports of their conversations, make spicy, if rather disconnected, reading.³

Gerstle Mack has provided the standard life of Cézanne.⁴ Someone has said, "Through the pages of this biography one has a sense of participating in the very evolution of modern painting."

Having finished the story of his life, readers will wish to turn to the monumental catalogue raisonné with a criticism of his art just completed by Lionello Venturi.⁵

E. A.

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3. Vollard, Ambroise. *Recollections of a Picture Dealer* translated from the original manuscript by V. M. Macdonald. London, 1936. illus.

4. Mack, Gerstle. *Paul Cézanne*. New York, 1935. illus.

5. Venturi, Lionello. *Cézanne, son art et son oeuvre*. Paris, 1936. 2 vols. 1,600 illustrations.

EXHIBITIONS FOR NOVEMBER

THE ANNUAL AMERICAN. The Forty-seventh Annual Exhibition of American Paintings and Sculpture now on view in the East Wing Galleries is one of the nation's most representative reports of what is going on in art matters in our own country. Every year this exhibit in quality and variety ranks with other significant American showings like the native section at the Carnegie International, the Corcoran biennial, the Pennsylvania Academy and the Whitney Museum.

This season again includes many artists who are already known in the annals of American art, men like Wayman Adams, Gifford Beal, Edward Bruce, Frederick C. Frieseke, Henry Lee McFee, Eugene Speicher and Franklin Watkins, whose consistent development may be traced through a number of such exhibitions. More than most presentations of its kind, the Chicago show draws upon the United States as a whole, for every jury is presented with a number of works sent in from the South, Mid-West, and West, many of them by new or little known exhibitors. Indeed it is this aspect of freshness that strikes the visitor first, allowing him to discover certain tendencies in our national expression which are still in the making. *Galleries G52-G61. Through December 6.*

ETCHINGS AND ENGRAVINGS. The Art Institute of Chicago announces that the Fourth International Exhibition of Etching and Engraving will be held from November 6, 1936 to January 11, 1937. The jury, whose members were Mrs. Adelyn D. Breeskin, Howard Cook, and Morris Henry Hobbs, met on the fourteenth of October to select from the large number of European and American entries the group they felt most worthy. All of the prints are for sale and it is hoped that many will avail themselves of this opportunity to acquire excellent examples of modern art. *Galleries 12, 13 and 14.*

PRINTS BY TORII KIYOMITSU. The first exhibition this fall of Japanese prints from the Clarence Buckingham Collection will be devoted to the work of Torii Kiyomitsu, 1735-1785. This artist is most widely known for his prints of actor-subjects and many of these will be shown. However, of particular interest are the early landscapes very delicately printed and some uncut triptychs. The print illustrated below is a rare example depicting a theatrical dance. It is one of the most beautifully preserved prints in this exhibition which is to be seen in *Gallery H5. Opening November 1. Closing January 1.*



"DANCING THE HARUGOMA ODORI UNDER THE CHERRY TREE,"
JAPANESE WOOD BLOCK PRINT BY TORII KIYOMITSU, 1735-1785

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

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VOL. XXX, NO. 6

ANNOUNCEMENTS AND LECTURES

FALL PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. A CLINIC OF GOOD TASTE

MONDAYS, 2:00 P.M. REPEATED AT 7:30 P.M. Fullerton Hall.

- NOVEMBER 2—Entertaining at Home. 9—Japanese Gardens, Lucy Fletcher Brown. 16—The Thanksgiving Dinner Table. 23—Sculpture in the Home. 30—Pictures for the Home, How to Place Them. (George Buehr.)
- DECEMBER 7—Color in Our Backgrounds. 14—Decorating the Home for Christmas.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:30 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. September 14 through December 14.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR

TUESDAY, 12:15 NOON.

- NOVEMBER 3—Italian Primitives. 10—Flemish Primitives. 17—French Primitives. 24—Spanish Primitives.
- DECEMBER 1—Spanish Renaissance. 8—Flemish Renaissance. 15—Italian Renaissance.

D. ART PILGRIMAGES

DUDLEY CRAFTS WATSON

THURSDAYS, 2:00 P.M. REPEATED FRIDAYS, 8:00 P.M. Fullerton Hall.

- NOVEMBER 5, 6—Toledo and El Greco. 12, 13—The Art of William Blake. 19, 20—The Barbizon School and Its Influence. 26, 27—(Thanksgiving Holiday).
- DECEMBER 3, 4—Japan's Contribution. 10, 11—Sanity in Modern Art. 17, 18—The Painters of the Nativity.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Buehr. This class continues the work of the past years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. September 18 to December 18.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS

FRIDAYS, 12:15 NOON. REPEATED AT 7:15 P.M.

DUDLEY CRAFTS WATSON

- NOVEMBER 6—Landscapes in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 13—Portraits in The Forty-Seventh Annual Exhibition of

- American Painting and Sculpture. 20—Modern Compositions in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 27—Thanksgiving Holiday.
- DECEMBER 4—My Ten Favorites in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 11—Color Symbolism Among Our Moderns. 18—Our Christmas Pictures.

SPECIAL SUNDAY AFTERNOON LECTURES

DUDLEY CRAFTS WATSON

Free to Members. Public Admission Twenty-five Cents. 3:45 P.M. Fullerton Hall.

- NOVEMBER 1—The Great Expositions at Cleveland, Dallas and Fort Worth. 8—The Peerless Mountain. Lucy Fletcher Brown. 15—Gothic France. 22—To the "First Ladies." Herma Clark.
- DECEMBER 6—Northern India. Mrs. Carter H. Harrison. 13—Faith and the Masters. 20—The World's Great Churches and Temples.

FREE PARKING

Through special agreement with the Chicago Park District arrangement has been made for Members and patrons visiting the Art Institute on Sunday afternoons to park their cars *free* in the driveway in front of the Goodman Theatre. On Sundays the East Entrance to the Institute will be open and visitors may proceed directly from the parking space into Gonsaulus Hall, from which there is easy access to all parts of the museum.

RESTAURANT

The Cafeteria and Fountain, which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman. Members have 10% discount on ticket books.

THE CHILDREN'S MUSEUM

MISS MACKENZIE'S Fall series of talks for children will be continued in November with the following subjects:

- NOVEMBER 7—Flowers, Fruits, and Foliage in Art. 14—Gallery Tour. 21—Gods and Heroes in Oriental Art. 28—Symbols in Chinese and Japanese Art.

These talks are given on Saturdays from 9:15 to 9:50 in the Children's Museum. They are free to all, and are especially planned for children of eight years and over.

THE GARFIELD PARK ART GALLERIES

THE Art Institute in coöperation with the Chicago Park District announces an exhibition of Oil Paintings from the Municipal Art League Collection in the Garfield Park Art Galleries in the Administration Building at 100 North Central Park Avenue and Washington Boulevard which opened October the 25th and will continue until January 4th. The galleries are open free every day from 1:00 to 5:00 P.M. and on Sundays and Wednesdays they are open continuously from 1:00 to 9:00 P.M.

OPEN HOUSE IN THE SCHOOL

THE Alumni Association of the School of The Art Institute will hold its annual open house meeting on the evening of Tuesday, November 24th. At that time the studios and class rooms of the School will be open to the interested public who are invited to visit them and see examples of work in progress. For further information call Miss Gertrude Williams in the School office, Central 7080.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:15 TO 2:05 P.M. Mr. Watson assisted by Mr. Buehr.

- NOVEMBER 7—Still Life Paintings by the Masters (Stereopticon). 14—Pencil Pictures in Light and Shade (Demonstration). 21—Pencil Pictures in Tone (Stereopticon). 28—Drawing the Figure in Line (Demonstration).
DECEMBER 5—Figure Drawing by the Masters (Stereopticon). 12—The Christmas Story by the Masters (Stereopticon and Music).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M., and Mondays 4:00 P.M., a twelve weeks' term.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker. The following schedule will begin on September 28 and continue through December:

THE CURRENT EXHIBITIONS. MONDAYS at 11:00. Lectures in the galleries on the current exhibitions, supplemented by the permanent collections and illustrated lectures on various arts. Single lectures 45 cents. Course of 12 lectures \$4.50.

THE ART INSTITUTE COLLECTIONS. MONDAYS at 6:30. Lectures in the galleries on the permanent collections and current exhibitions. Single lectures 35 cents. Course of 12 lectures \$3.50.

THE ART VIEWPOINT. TUESDAYS 6:30 to 8:00. An approach to the understanding of the arts through the study and evaluation of certain masterpieces in various artistic expressions: architecture, painting, sculpture. Planned to develop the ability to perceive the principles of form, color, line and design. There will be opportunity for participation in a discussion of the ideas presented for those who wish it. For promotional credit consult Miss Parker. Single lectures 60 cents. Course of 12 lectures \$6.00.

HALF-HOURS IN THE GALLERIES. WEDNESDAYS 12:15-12:45. Short talks on the Institute collections offered at the noon hour for business people, and anyone else interested. Single talks 15 cents. Course of ten talks \$1.00. During November the lectures will be on the Old Masters.

ADVENTURES IN THE ARTS—SECOND SERIES. THURSDAYS at 6:30. The Florence Dibell Bartlett Series of Lectures on various aspects of art. November 5—American architecture of today. November 12—Painters of Venice II. November 19—American artists of today. November 26—Thanksgiving holiday. Intended primarily for those employed during the day. FREE in Fullerton Hall.

THE ART VIEWPOINT. FRIDAYS at 11:00. The same as the Tuesday evening course, given for those free to attend during the day. Single lectures 45 cents. Course of 12 lectures \$4.50.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey. Also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesday, at 2:30 P.M. For Members and Students.

NOVEMBER

- 3—Lecture: "Ancient Civilization of Southern Mexico and Northern Central America." Dr. Sylvanus G. Morley, The Chichen-Itza Project, Carnegie Institution of Washington. Important new cities have been discovered in this region and significant new chapters have been added to ancient American history.
- 10—Lecture: "Recent Excavations at Herculaneum and Pompeii." Mary E. Raiola, Naples. Mrs. Raiola, through her close contact with the national museums of Naples, will bring new and interesting material of the latest excavations.
- 17—Lecture: "Renoir." Kenneth McKenzie Clark, Director, National Gallery, London. Since there are sixteen paintings by Renoir in the Art Institute Collection, this lecture will be particularly interesting.
- 24—Lecture-Demonstration: "The Modern Dance." Eleanor King and Paul Love, New York City. A definition of the modern dance through the presentation of lecture, technical demonstration, and recital, with the dance critic, Paul Love, as lecturer, and Eleanor King as dancer. Miss King was formerly associated with the Doris Humphrey-Charles Weidman Dance Group in New York and on Tour.

DECEMBER

- 1—Lecture: "The Mahogany Era." Dr. Wallace Nutting, collector and author. Dr. Nutting is one of the foremost authorities in the country on this subject.

LECTURES ON ORIENTAL ART

IN RESPONSE to repeated requests doubtless inspired by the great Chinese Exhibition at the Royal Academy in London last winter, the Oriental Department will offer a series of eighteen illustrated lectures during the season of 1936-7. The arts of China, Japan and the Near East will be included. Tickets for the series of eighteen are \$10.00 and single admissions \$1.00 each, the proceeds to be added to the purchasing funds of the Oriental Department. The lectures will be given on Wednesday mornings at 10:30 in *Gallery 4*, Department of Education. The first one will be on November 4 and the last on April 7. The program for November and December, dealing with CHINA, follows:

- NOVEMBER 4—1. General Historical Background. 11—2. Bronzes. 18—3. Sculptures.
25—4. Painting.
- DECEMBER 2—5. Pottery. 9—6. Porcelain. 16—7. Textiles.

EXHIBITIONS

- July 15-November 15—Chinese Color Prints. Japanese Prints by Okumura Masanobu from the Clarence Buckingham Collection. *Galleries H9 and H4.*
- October 1-January 30—Engravings by Martin Schongauer. *Gallery 16.* Etchings by James A. McNeill Whistler from the Clarence Buckingham Collection. *Galleries 18 and 18A.*
- October 8-December 14—Objects from the Permanent Collection. *The Children's Museum.*
- October 22-December 6—The Forty-Seventh Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G61.*
- November 1-January 1—Japanese Prints by Torii Kiyomitsu from The Clarence Buckingham Collection.
- November 6-January 11—The Fourth International Exhibition of Etching and Engraving. *Galleries 12, 13 and 14.*

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